

NEW YORK, NARCISSUSLIKE, USES BROADWAY AS A MIRROR

Falls in Love With Its Reflection, a Picture of the City's Life as True as Any Shown by a Small Town's Main Street—Types of Men and Women Reveal Plainly the Sections Whence They Come

By JANE DIXON.

"WHAT we want," said the editor, leaning back in his chair and expanding as only editors can do, "are stories that reflect the life of the town. Plenty of Forty-second street and Broadway, that's the idea. You know how every small town has a Main street. You can walk up Main street and tell exactly what kind of a town it is. Broadway is the Main street of New York."

The editor was right. Editors always are. If they are not, you gurgled an eager approval at them anyhow, then go around the corner and do your cupping in private. But in this case he was abjectly and positively right.

Broadway reflects the life of New York as truly as did the fountain over which Narcissus bent mirror the face of that unfortunate youth. And like Narcissus, New York falls in love with its own reflection. But it does not pine away and die therefrom. Instead it becomes so enamored of itself that it shoots into fourth speed and burns up all the roads in the world race for health, wealth and happiness. Or it drops into the nearest gilded garden and tells Lucien, the head waiter, to send a portion of lobster salad with something tall and cold and tinkly on the side.

"Having hearkened unto the sage mutterings of the editor, I betook myself to the subway station and fought my way to an uptown train. Outside of a couple of crushed toes, a left elbow jab in the solar plexus and six

ningham's plumbing shop on the east end Uner & Phillips' dry goods store on the west, a matter of two entire town blocks, is Marion's Rialto. It gets herself talked about and excluded from the embroidery club all a girl has to do is to walk down the Rialto and glance into the windows of the Marion House. Never again will she be heralded in the society column of the *Morning Gazette* as having passed the lemon sherbert at Mrs. Rich's afternoon reception. Her appearance several times the same day along the Rialto marks her a social pariah. She might just as well pack up the family telescope and decamp for parts unknown. Thus does Main street reflect the life of the small town.

And as cramped Main street of the small town reflects the narrow life of the town, so does big, beautiful, brilliant Broadway reflect the life of the metropolis. Here is the land of Jo as you please, say what you please, go where you please. So long as you keep moving, learn the wigwag language of the traffic policeman and keep beyond the baneful glare of the green lights you are a free and untrammelled soul. You are privileged to eat roast turkey with dressing for breakfast and soft boiled eggs for dinner. You may wear white flannel trousers and go without a hat in February, and if it is your pleasure to don a bearskin coat on the hottest day of July no one is going to say anything to you about it. They may think you are a bit eccentric, but this will not be held against you. On the contrary, eccentricity evokes admiration along the Big Byway. The more extreme the eccentricity the more extreme the admiration. In the case of the bearskin coat

the sons, because it is a case of just one sack suit after another, but your average on the daughters will be nine out of a possible ten.

Begin with Broadway itself and its ramifications in the Thirties, Forties and Fifties. Of all the people who thread their ways among the calcums these are the most typical. A daughter of the district can no more be mistaken for a Bronx output than extra they can be mistaken for May wine.

The Broadway girl is devoted to her one piece serge or her swaggar cloth suit. So far as she is concerned dimity dresses with ruffles no longer exist outside of the moving pictures, where they are worn to give an atmosphere of the South before the civil war. Give her a nice, sticky day in mid-July, and she will revel in the hot cling of cloth cut to shock the sensibilities of the sane. From a bathtub under the bed she will drag forth the trusty summer furs and swathe them around her screaming body.

Next comes the hat. No floppy leg-

shoot out straight for a foot or so. Ardent Johns must learn to dodge this leather or give up their seats to a more nimble swain.

This season Betty favors the tassel as a millinery adjunct. She arranges

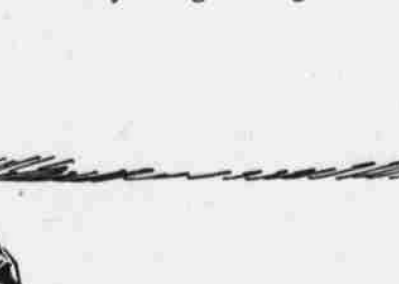


"In a Yale blue suit donned with a shoehorn."



"So far as she is concerned, dimity dresses no longer exist."

"You know Miss Fifth Avenue by her grooming."



"Working his stage wardrobe overtime."

ner dressed in dotted Swiss. I know, Betty, you had forgotten there was such an animal. Gingham gowns are as frequent in the Seventies and Eighties as bare knees above half hose are in the upper Thirties, and there are as many sport skirts in the Eighties as there are short skirts on Forty-second street. The uptown girl plays tennis. She goes for long walks in the park or along the river. She rides. She golfs. She lunches and dines at home or in the home of a friend. She dresses in harmony with her surroundings. Some there are, Betty Broadway, who prefer her to you, though of course, you have your loyalists.

polish. She is given to wearing tight veils and her gloves are immaculate. You can no more remember her hat than you did her dress. It was becoming. It was chic. It did not dip too far to one side or the other. It was art. High art. About a half a hundred dollars high.

Feet are a point of Avenue identification. For two or three seasons now there has been a game going among the gold spoon girls to see which can wear the longest, narrowest, pointiest shoes. Most exciting, especially for the bootmaker. If this continues we may expect a smart set wearing skirts bounded by diamonds and tan-walking shoes with common sense heels often indicate the daughters of the wealthy district. The men are distinguished by clothes which hug the form but do not pinch the back and by the swing of their walking sticks. Also by the size of their check books.

That girl in the orange colored smock and the wide garden hat wound round with a crimson sash is from Washington Square. You can tell it by her bobbed hair. Besides, who but one with the soul of an artist would dare combine orange and crimson in such a manner? Her skirt is decidedly aggy in the back. What cares she? She has no time for such trifles. And the thin mite of femininity with her, pinched of face, with burning eyes,

with Payche knots or Dutch rolls or Marcel waves. It isn't done in the Quarter Latin, you know. The price of a good hair bob will prove a place among the aristocracy of the district even though you never saw a paint brush and do not know chrome yellow from Indian red. A smock or any sacklike garment of weird shade with cabalistic or cubist figures dabbed there and there will put the final touch to your flirtation with art.

Men of Greenwich Village, especially such as inhabit studios or garrets, favor soft shirts with collars attached. Any tailor in the district trying to travel to wealth via the pressing industry is going to get lost in the way-side. What is there so mundane as would interrupt the creation of a classic like "Tulipa Hysteria Coordinating," late sensation of the Independent Artists Exhibit, to get creases pressed in a pair of pants? And why bother about a trifle like shoe laces when there are sandals to be slid into and spaghetti is waiting to tickle the palate around at the Black Cat?

No reason at all. Very well, then. Pile the unwashed breakfast dishes in the sink and let them wait until tomorrow. Where's the hurry about it? Ah! over there in the corner under the broken palette and discarded brushes. Come here, old pal. I'm going to take you out for a feed. You look as if you need it, and a Turkish bath, too. Maybe I'll stake you to one if the editor buys that cover design to-morrow.

Hats? A mere matter of location. A millinery store on the East Side is much in the same position as an ice plant in Iceland, and about as useful. That mother with the sunken eyes and the shawl around her shoulders is from Mulberry Bend. Her dress of black saten is brand new. In it she is happier than many a dainty ditty who brushes by in furs that would buy for mother a farm in her beloved Italy and make her comfortable for life. She is beautifully unconscious of her bare head. A hat to her is a luxury, not a necessity.

Rosie, her girl, she must cover her head with foolishness. Rosie in her dress of watermelon pink and her hat with the red, red rose. If they could see Rosie back there, so stylish, such a young lady. Not in all the street is there a dress so pink as Rosie's. Almost like silk it looks.

But why she should cover her head, black and glossy, with the American hat when the sun shines. Foolish Rosie! When she marries Pietro and keeps her own house then she will stop such nonsense. None of the wives has time to bother with hats and red, red roses. It is only the young ones set spooled with this America. Soon Rosie will throw a shawl around her shoulders cool evenings and leave her head bare like a sensible Italian girl should. She will not want that she drag her mother so far to this wicked Broadway, where they wear silks and satins like a queen.

Only a few reflections in the mirror. Along the Gay Way are many more as typical. Try sniffing them out for yourself. You will be surprised at the pictures in the glass. Somewhere in the world will you find them so diverse, so true, so real as in the shining surface of Broadway.

Who could be so thick as to miss the Broadway beat? His pinback coat is belted and buckled half way between the waistline and the armpits. His lines are inclined to the bello or rose, sometimes combined with white, but just as often not. If the managers have been truly appreciative of genius his display of personal jewelry would never condemn him to the position of shrinking violet. His russet halfshoes take a higher polish than the Hope diamond.

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"Betty Broadway, some prefer her to you."

strands of beads lost from the tassel on my handbag, I landed in a B. B. local without injury. Thence, mortified into a corner between a fat man who insisted on turning the pages of his paper every third second and a woman in a broad hat with sawtooth edge, I was warded by violent jerks and slides to Times Square. Here I escaped to the street. The first breath of air in twenty minutes was sweet to the taste. Broadway looked like Paradise, the Paradise of our dreams.

So this is Main Street!

So this is Main street, New York city. The thought came of another Main street, the reflector of life in my own home town back in Ohio. There the principal items of interest are Stoll's shoe store, the "Cote" House, City National Bank, Pilgrim Inn and Joe's tearoom parlor. Stoll's shoe store is to Marion, Ohio, what the main lobby of the Knickerbocker Hotel or the Palm Room alley of the Astor is to Broadway.

The length of street between Cun-

the most Broadway would do is to push. What firm of furriers you are pushing.

Delightfully Wicked Sound.

Wherein does the Great White Way reflect the life of New York? It is always a keen pleasure to refer to Main street, Manhattan, as the Great White Way because it sounds so delightfully wicked. When the folks back home read about it in those terms they see that the bolts on the windows are secure for the night and order out another bottle of sarsaparilla from the toolbox in the pantry. Talk about disparagement!

If we accept Broadway as the mirror of our city no more eloquent picture could be reflected than in its clothes. By their clothes ye shall know them. Stand at the corner of Forty-second street for a while. Give passersby the look of down and up. If you are acquainted with the map of Manhattan Isle you will be able to call the district in which native sons and daughters live. You may go wrong now and again on

bleeding to live with their wife. If he don't get along with her all's he's got to do is to knock her on the head an' git a other one if he's fool enough to want one, an' they won't be nothin' to it. I reckon I'll be a good deal better off than you, 'cause I don't 'dventures into civilization what's extra' to it."

This time it was the old man who balked at the opportunities for argument.

"Can't be no dispute," he said, "but what they is responsible pertainin' to civilization, but they is ways o' gittin' out of 'em."

"As what?" asked Pearsall, as one who has little hope but great interest.

"Well, they's d'voice ex'als," suggested the old man.

"D'voice ex'als?" exclaimed Pearsall angrily. "She wouldn't recognize no d'voice, not 'thouten she got it her own self, an' 'thain't no hopes o' that."

"Mebbe that's so," said the old man. "Undoubtedly they's been some mistakes made in civilization, same's they is into most o' 'em. I ain't p'pared to say what 'tain't the w'ist one they is, but they ain't no law 'mpels a man to git married."

"He don't have to, 'thouten some woman gits her eye set on him, an' then they ain't no compensations. It helps to perpetuate the race, an' somebody is got to suffer fo' it. Just natchally married men is the ones."

"If he's fool enough to git married first off, just natchally he's got to take the consequences. If it gits to be induced no longer, 'th' only thing is fo' him to light out."

"Where to?" demanded Pearsall eagerly.

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OLD MAN GREENLAW TELLS HOW DRAW POKER SUPERSEDED THE ANCIENT GAME OF FARO

By DAVID A. CURTIS.

"TAKIN' things by an' large," said old man Greenlaw thoughtfully, "I reckon civilization is nigh 'bout the best thing ever happened the human race."

"Take them nations what ain't civilized an' what they? Mo'n half on 'em is nigh't savages what goes 'round naked, shootin' pizened arrows into each other, an' eatin' each others' dead bodies 'long o' not havin' proper victuals. Stands to reason what they can't be nothin' did with 'em on'y fo' to tromple 'em out like yo' do rattle-snakes an' other varmints when they c'n be got at."

"Mebbe so," said Sam Pearsall gloomily, "but they are some 'advantages 'bout bein' a nigh't savage. Fo' one thing nigh't savages don't have to pay no taxes. Cost me fourteen dollars last year fo' to 'nabit my own home. I'd 'a been that much in anyways if it hadn't 'a been fo' what yo' all calls civilization